

AMERICAN MUSIC TEACHER

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From the Editor

WITH a highly successful national convention just closed, many MTNA members will undoubtedly feel that a good, long rest is now in order. This is not the case. The Music Teachers National Association has not yet reached the place where it can rest on its oars. In fact there is no place for such an idea in the philosophy of any successful organization. A glance at any large, successful organization will show that the larger it becomes, the harder it must work. Hard work seems to beget growth, and added growth carries with it the necessity for added activity.

The recent national convention in Dallas was not the climax of MTNA; it was merely one of the opening chords of the introduction; a preview of what is to come.

Where does the future of MTNA lie? It is in the hands of its members. After all, MTNA is composed of more than five-thousand members who make up the Association. It is the members who make or break any organization. Just as no chain is stronger than its weakest link, so no organization is stronger than its weakest member. All organizations are dependent upon the strength, ingenuity, and activities of their members. The Music Teachers National Association is no exception to this. While the officers of MTNA do all they can to guide the Association to greater heights of service and accomplishment, still the burden of greatness, in the final analysis, rests upon the collective and individual work of the members of MTNA.

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IMAGINATION AND THE ARTIST

by Edwin Hughes

THE gifted young piano student who has mastered the indispensable requirements of sound musicianship, brilliant technique and a knowledge of style, and who now feels stirring within him ambitions for the concert stage, should question himself about the quality of his imaginative powers in interpretation. To achieve a fine performance, the player must seek to recreate in his own fertile imagery that which was in the mind of the composer. In most cases the composer has left us little or no inkling of this, and therefore to bring to life the message of a composition calls for a lively imagination to delve into the ideas which brought the work into being, and the ability to project these ideas to the audience.

A more or less definite "program" lies behind the creation of much piano music. In some instances the inspiration came from a picture, a narrative, a landscape or some other material source. In others the inspiration was an inner spiritual conflict, or a mood, and the composition mirrors the composer's musical reaction to it. Still again there is the music that arises simply out of the urge to create beautiful sound sequences, fascinating figurations or new rhythmic patterns.

The greater works of the piano literature, such as Beethoven's Opus 57, the Schumann *Fantasie*, Opus 17, or the Liszt *B minor Sonata*, take us definitely into the realm of the spiritual, and it is on this plane that the performer's imagination must be capable of brilliant functioning, if a moving and eloquent interpretation is to be achieved.

In order to clarify your own thinking about an important composition that you are studying, try writing down your conception of the

work. The author has used this method in a number of cases. Here is what came out of it with the Liszt *B minor Sonata*:

"The Liszt Sonata, aside from its serious character, is apt to prove a good deal of an enigma on first hearing from its very length and seeming formlessness, when compared with the well-known cycle of movements of the conventional sonata. No one can become more than superficially acquainted with this great work and not feel that, in spite of its academic title, it is composed over a background of poetic ideas, and is therefore genuine "program" music. It is not program music in the sense that the same composer's tone-poems such as "Tasso" and "Mazeppa" are program music, for there is no attempt here to depict scenes or to visualize action. Action there is, but on a spiritual plane, the conflict of soul with itself and its environment.

Imagination Necessary

"Perhaps Liszt has written more than a little of his own life into the *B minor Sonata*. It is a work that makes no small demands on the sympathetic cooperation of the hearer. In other words, it must be listened to as well as played with imagination, if the performance is to be a successful one.

"The Sonata opens with notes of hesitation and doubt, the seeking of a solution in the depths and finding nothing. The slow, downward-searching scales of the short introduction appear frequently throughout the work, always in a slightly different form, and without once reaching a satisfying conclusion.

"After the brief introduction, the energetic main theme bursts forth,

resolute, daring, ambitious; youth eager for the struggle of life. Close on the heels of these first buoyant notes comes the mocking Mephistophelian motive of negation, like Poe's "imp of the perverse," a leer of satanic staccato notes in the bass. During the first few pages of the Sonata these two strive in mortal conflict for supremacy, with youth finally victorious in a burst of joyous octaves, leading through a seeming conquest of even the somber motive of the introduction to the triumphal second theme, in D major, the flush of success, the pride of worldly achievement, at the very height of which comes a soft, beckoning, churchly cadence, followed by a mood of quieter contemplation.

"The third theme, in D major again, soft, romantic, is quite evidently the love motive. It shows a strong affinity with the 'Liebestraum', Number 3, but is in reality naught but the satanic staccato motive of the first page of the Sonata, augmented now into quarter notes and drawn out into languishing cadences. Could there be method in this clever metamorphosis? Reminiscences of the theme of youth appear, but ambition seems powerless now in the presence of a new, overwhelming charm.

"Life's call asserts itself once more, however, and the first motive is back in all its vigor, and then still again, beautified now and ennobled by experience. There comes more struggle, bitter at moments, until finally all subsides in the religious mood of the *Andante sostenuto*, in F sharp major, with which begins that portion of the work which may be compared with the slow movement of the conventional sonata.

"In this middle section there is a
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Theory With The First Piano Lesson

FRANK FRIEDRICH

SHOULD the "theory" of music be taught as part of the regular piano lesson or in a separate theory class? This question was asked at a recent meeting of our local piano teachers club and the answers received throw some interesting light upon current problems in music education.

Around the turn of the century, the teachers pointed out, almost nothing was told the student about the structure of the music he was learning to play. Teachers at that time concentrated on teaching the reading of music by note names, matching them with key names as the child spelled out his lesson. The printed fingering was used as a guide to performance and much effort was spent in establishing a "correct" hand-position, often going to the extreme of placing a penny on the back of the hand. It was more or less assumed that if the student repeated an exercise often enough, he would eventually master it. He learned to "play" the piano, but did that skill prepare him for undersanding other music or even what he was studying?

Parents' Desire

Today when a student is brought to us, the parent will often say, "I don't care whether or not Jane ever becomes a concert pianist, but I want her to understand music and like it. I took lessons myself as a child, but I realize now that the instruction I received did not add much to my enjoyment of music."

To meet this challenge, publishers have vied with one another in turning out instruction books with more appeal to children and in many cases

have succeeded well. Pictures and words have been added. Harmonies have been simplified. Scales and exercises for beginners have almost disappeared. An attempt has been made to provide material related to a child's other interests; he now rolls hoops musically and plays cowboys and Indians at the keyboard. But in spite of these blandishments, almost seventy-five per cent of our beginning students drop out after a couple of years of study, usually while struggling with simple second grade material.

Can it be that we are still not giving the child what he needs in order to understand music and like it? Are we pampering him with interest-catching gadgets while taking him up a blind alley that can not lead to the enjoyment of more mature music in his future years?

Music is an artificial thing, related to little in nature, and created almost entirely by man. (See Donald Francis Tovey, under HARMONY, *Encyclopedia Britannica*, Fourteenth Edition). It is therefore closely related to our intellects as well as to our emotions. To understand music we must use our minds, and doing so would seem to require some knowledge of the structure of music and how compositions are built out of simple chords and melodic motives within definite rhythmic patterns—the materials with which Beethoven built entire symphonies. Reduced to understandable units these elements can be taught and are being taught in music appreciation classes in our schools and in adult extension courses. Why should not the piano instructor include the recognition of

some of them in the regular piano lesson?

The question of when to begin teaching "theory" and how much to teach during the lesson period raises some immediate problems. One is apt to say, "In a half hour there is seldom time to do much more than correct the student's mistakes in reading, note values and rhythm, his omission of sharps and flats appearing in the key signature, his awkward fingering, his cramped wrists, his faulty pedalling." But what good is all this attention to detail, all this correction of error, if the student does not gain some grasp of the musical content of what he is trying to play?

Would it not be better to relegate hand position, finger numbers and note names to second place, and put more emphasis on the music itself? And if we put "understanding" first, we must teach notation, rhythm, fingering, and the rest, as a way of making MUSIC instead of as a collection of rules and regulations that too often prevent the student from hearing what he is trying to produce.

Discard Old Ideas

It is possible to teach enough "theory" for better musical understanding in a half hour lesson period if we discard some of the old concepts of piano teaching and, in principle at least, reverse our approach. The ideas involved are being used in other areas of education and in much public school practice, and, in the hands of a teacher who undertands them, they produce outstanding results.

Without going into the psychological reasoning in back of these theories of education, or the statistical "proof" upon which that reasoning is based, let us try to apply them to beginning instruction at the piano. First, however, we must assume that the child has reached the age of "reading readiness": that is, he should be able to sing, recognizably, tunes heard in school, or over the radio and television, or, failing that, he should at least be able to distinguish between tunes sung to him. No child can learn to read words in a language in which he does not have a reasonable facility, and a child is

not ready to read music if he does not have an adequate background of listening experience. Some rhythmic training is also advisable, and, for our purpose, reading readiness must include the ability to name without hesitation any white piano key picked at random.

When the location and names of the white piano keys have been thoroughly learned, music reading can be taught, with very little attention to staff note-names, by placing the lines of the staff down on the keyboard. This is easily done if we start with one particular line, perhaps Middle "C". The student readily learns to play "C" whenever a note appears on the designated line, just as a bead appears on a string. A note just above that line can mean: play the white key to the right. A note just below can mean: play the white key to the left. By gradually developing the student's sense of location with exact staff-keyboard relationships as new tones are introduced, and by concentrating on reading by lines and spaces in relation to one familiar line-key, the student soon learns to read music by location "seen" on the staff in direct relation to location "felt" on the keyboard.

Reading Approach

After the student has read and played a melody *by location*, he can easily name the staff-notes, using the key-names he already knows. But notice that he can READ and make music without having to spell each note name and then match it with a corresponding name on the keyboard. This approach also keeps the scale sequence in mind and eliminates note naming by devices such as ALL COWS EAT GRASS and EVERY GOOD BOY DOES FINE which have little, if any, relation to musical content. This reading approach is not new. See *How To Read Music And Understand It*, by John Curwen (published around 1850), *The Teachers Guide*, by Annie Curwen (24th edition, published 1913), *Teaching Music Reading*, by Charles J. Haake, Gail Martin Haake and Osbourne McConathy (published 1941), *The Blind Piano Teacher*, by Edward Isaacs (published 1948), *Education For Musical*



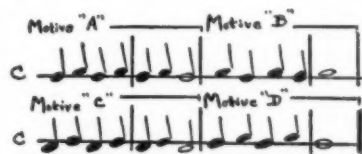
Ennis Davis, Editor of Music Journal, talks to a Junior Piano meeting at Dallas

Growth, by James L. Mursell (published 1948), *Playing By Seeing*, by Frank Frederick (published 1950), and many others.

Properly taught, beginning material seldom requires finger numberings. The student learns to use the neighboring finger for the neighboring key. By analyzing the direction of movement—up or down—and the number of fingers needed to complete a melodic passage or play a chord, the student can figure out his fingering requirements for himself—a good prelude to understanding the need for definite fingering as his material grows more difficult and covers more of the keyboard.

Beginning material should consist of tunes as soon as possible and the child will be helped if he first sings the tune with the teacher before he tries to play. If he "feels" the rhythm as the result of singing, counting becomes only an explanation of note symbol values, not a deadening repetition of numbers repeated over and over. Counting is a very good device for unscrambling mixed note values, but certainly not the best way of making the child feel the simple rhythmic pulse of a beginning composition.

Let us take a little tune involving only one line and the spaces above and below and see what can be done.



We can sing this tune. It has a melodic pattern. It has a rhythmic pattern. The melodic pattern is in-

troduced in the first two measures, inverted in the next two, repeated in a different pitch location in exact imitation of the opening motive and finally repeated, in part, to lead to an ending. Motive "A" has the same rhythm as Motive "C". Motive "B" has the same rhythm as Motive "D". The student can grasp the design of this little tune quite easily if the teacher points it out to him.

Application

This tune can be written in either clef, or divided between the hands in both of them. The child can learn pitch relationships, the rhythmic pattern, note values in relation to rhythm, note patterns in relation to the melody as a whole, note patterns in relation to each other, and the same of rhythmic patterns. He can select his own fingering, can read the music *without* note names; or he can read the music *with* note names, using the white key names already familiar to him. He can sing the complete tune, or the teacher may sing one motive, the child the next and so on.

We may not be able to teach all of this at the first lesson in music reading, and it is too much to expect a child to understand structure in the same terms as an adult, but it seems logical that we should slant our teaching of notation in this direction, right from the start, if we ever hope to teach our students to think in patterns and thereby read notation musically.

Another time our student may begin reading from another line, or from the same line with more notes

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THE YOUNG TEACHER AND NEW MATERIALS

by Gladys Mayo

THE American teacher of piano has long been considered apathetic and, at times, downright hostile toward compositions by contemporary composers. He has been almost timid in his attitude toward "new music" for the simple reason that, in his own student days, he had not the stimulus to explore newer works, or may have lacked immediate access to them. However, the present day progressive teacher has come to appreciate his own important role as "promotion manager" to general musical progress in his community. Today's teacher is aware of the challenge afforded his students by the study of contemporary pianistic styles. Since he found it necessary to purge himself of old prejudices toward the teaching of unfamiliar keyboard literature, whether of the pre-Bach or of the present era, he has become more efficient in the presentation of all his teaching repertoire. He has discovered that there is no better way to broaden the understanding of an art than to devote serious attention to both the old and the new.

The proper response in his students has been achieved through insisting that they become aware of what is being done in our time, as well as of what has been accomplished in the past.

When his pupils have been led to relate the musical styles of the present with our current cultural interests, the creative objectives of earlier eras are at once more clearly appreciated.

The realization that all musical innovators attempt to express the trends of the age in which they work is significant to students. The literature for the piano written during the past two decades differs from the styles of the earlier part of our century. It is new in the sense that all

music is "new" when it is first heard. When we add up the adversities of the last dozen years, consider the great technological achievements, and observe the dynamics and speed of modern living, we can but wonder that music being created under these influences is not more neurotic or chaotic than it appears to the aural sense at first hearing.

In the years following World War I, the compositions of Stravinsky, Schönberg, Hindemith, Bartok and Prokofieff brought about a "newer" stage of evolution in music. Rebellious anti-romanticists, these "bad boys of music" were actually in revolt against previous musical expressions. They were the "pioneers" of contemporary music. Today, however, we may admit they belong to history.

Group Meetings

In the abundance of teaching materials, the young teacher is often confused in the choice of repertoire for his students. Finding just the right piece for the pupil is ever the important point to consider. Teachers of piano who are using new music should find group meetings stimulating.

One such group meets in my studio regularly. Some of the teachers are performers of no mean ability. Not only is new material given a trial, but it is analyzed and discussed. Reports on student reactions to the compositions are also related. Recently, a group of teachers met to try to solve some of their difficulties with "problem-pupils." There was a

spirited discussion over the manner of presenting contemporary pianistic styles. "I am behind pace with the twentieth century," moaned one young lady. "I have all the basic beginning materials, but after I have taught the youngsters how to read and to hear what they read, after they have gained a certain amount of tone-control, phrasing and facility in their pieces, I am at a loss in maneuvering them in various compositional styles. Where do I go from here?"

The group advised her to use elementary study-pieces by more familiar contemporaries: "The Little Studies," op. 58 and 59 by Toch (Associated Music Publishers), "The Five Fingers" by Stravinsky (Mercury Edition), "The Little Pieces," op. 14, op. 39 and op. 27 by Kabalevsky (Leeds). Add to that list the four collections of little pieces "Pour les Enfants" by Alexander Tansman, and also his "Ten Diversions," all of which are catalogued by Associated Music Publishers. All this is excellent material, stylistically attractive, and has audience appeal when programmed. There were teachers who offered to supply her with lists of individual pieces, or to lend her their copies for study.

Another teacher asked, "Is this use of the Stravinsky and other works, which you now mentioned, going to help me deal with my young pupils whose teen-age brothers and sisters are folk-music fans?"

An apt question, truly, with a choral answer — "Bartok!" Folk music is no temporary fad. Name all the great composers of the past, and

you will find influences of the people's songs and dance-tunes.

Did not the architecture of the Suite and Sonata derive from the folk-dances? In the simpler compositions of Bartok lies the cornerstone for the fluid lines, piquant harmonies, and forceful rhythms of his more advanced works.

On the subject of Bartok's pieces there was great enthusiasm. All of the teachers were familiar with the two volumes, "For Children," and "First Term at The Piano" and the first two albums from "Mikrokosmos" (all of which are published by Boosey and Hawkes). Several teachers mentioned the usefulness of Paul Bowles' "Folk Preludes" (Mercury Editors) and my own books, recently published by Hargail Music Press.

Another young teacher raised two important points, about which several of the group were dubious. "Is it not necessary to explain to the parents of younger students something about the present tendencies in musical composition? How can we explain the changes in today's music study, the differences in pedagogical theories from those by which they were taught?"

These questions seemed too broad a subject to cover in a few short sentences. Of course, in teaching youthful students, the parents are considerably involved. Yes, we definitely need their cooperation in order to achieve our aims. It is most necessary to take our valuable time to explain how music in any era, in order to progress, must find new forms, new vocabularies, new sound-values. It is important to explain how composers of today avoid the lush har-

monies of the mid-twenties, replacing them with more aggressive dissonances and exciting syncopations. Yes, we must attempt to educate, or re-educate, the parent according to his own pace. The parents can be oriented aurally to new sounds, although it may take more effort than that put forth for the child.

Contrapuntal Works

The introduction of contrapuntal studies to students of intermediate grades, seemed to interest the members of this forum. We recommended short works by Erich Katz—"Six Inventions: Studies in Modern Rhythm" (published 1949, Omega Editors), and his "Nine Short Canons" (published 1950 by Hargail). Also suggested were the more advanced "Inventions" by Otto Luenig and "Canons" by Castelnuovo-Tedesco.

There were, near the close of our session, two highly interesting questions, to both of which could be given one answer for the time being: (1) "I want to know how attitudes may be built in my students toward the contemporary compositions which use the twelve-tone system, tone-rows, tone-clusters, and complicated rhythmic devices," and (2) "How can I guide the older student, having little opportunity to study the philosophies of today's composers, and who is eager to become familiar with the meaning of modern techniques and terminologies?"

I was happy to suggest the little book by Stanley Applebaum, "Introduction to Dissonance," published in 1950 by Hargail Music Press, and

the book which I consider a *must* for the more advanced piano student, "Old and New" by Wallingford Riegger, published in 1947 by Boosey and Hawkes. These collections of short pieces prove at once the fact that what we consider "new" in music is not a complete break with the compositional techniques of the past, but a continuation of the innovations of earlier "revolutionists" in musical expression. Were one to venture a prophecy of what composers in the future may produce, he may be assured that there will be changes made, as there have been in our time. We must recall that Mozart's chromaticism gave offense to the trained ears of his audiences during his short span of life. We are amused that the critical ears of a later generation welcomed his "dissonances" as the "essence of romanticism" because they were chromatic.

It is quite possible that in the next two or three generations there may be a revolt against the "fossilized atonalism," contrapuntal devices, and outmoded rhythms of the fifties. The composers will search for newer techniques, and an abundance of keyboard literature will be produced, to be selected, rejected or neglected, according to the character of those who appreciate or depreciate musical trends of that era. In another twenty years, our piano teacher may be introduced to new types of instruments which may plague or please his soul. Be that as it may, he will continue to move along the paths of musical progress with the realization that he is related, in a very important way, to the history of an indestructible art.



Banquet held in the Crystal Ballroom, Baker Hotel during the Dallas National Convention

MANY piano teachers probably think of psychology as it was defined in Reader's Digest: "The science that tells you what you already know in words you can't understand." This is regrettable because, without delving deeply into the study of psychology or getting lost in technical terms, there is much that the piano teacher can learn that can be of practical use.

Psychology is actually a study of behavior—what causes us to act as we do, and how we can influence the behavior of others. With some knowledge of the subject, the piano teacher can help his pupils progress more rapidly, keep them interested, and develop the musicality with which practically every child is born.

First of all, the teacher needs to know something of how learning takes place. Learning is like electricity—we know it exists because we can see what it *does*, but we do not actually know what it *is*. We do not know exactly what happens in the brain and nervous system when learning takes place, but we do know that it has taken place because of changes in behavior.

Trial and Error

There are three main explanations of how learning comes about, of which the simplest is that it is through trial and error. The learner tries various approaches to the solution of a problem until, more or less accidentally, he hits upon one that works. He may revert to other ways that do not work as well, but he will probably try the successful one after a shorter interval the second time until finally, after repeated trials, he eliminates all but the successful approach. The first time a child tries a glissando he may press too hard and get stuck in the keys. The next time he may press so lightly that some keys fail to sound. After many tries, he may accidentally hit upon the right way. The next time he may press too hard again, but, once having had the right experience, he will have it again after fewer trials until eventually he will know exactly how to play a glissando.

The acquiring of any physical skill—bicycle riding, roller skating, piano technique—is mostly a matter of trial and error learning. The pupil must get the right experience himself, but the teacher can help him to save

Psychology Aids The Piano Teacher

by Roberta Savler

time and effort by pointing out what is wrong with his unsuccessful approaches and by demonstrating the correct way so that the pupil can imitate it.

A second theory of learning is that of the conditioned response. The physiologist, Pavlov, in a series of famous experiments with dogs showed that a stimulus which, in itself was not capable of calling forth a certain response, could be associated with one which was, and could take the place of the biologically stronger stimulus in eliciting the same response.

The piano teacher can utilize this type of learning in presenting anything new by tying it up with something the pupil already knows. When the pupil first encounters a dotted quarter note, he has already met up with quarter notes, eighth notes, and ties. It will have more meaning to him to learn that the dotted quarter equals a quarter note tied to an eighth note, than to be told that the dot adds half the value of the note, especially if he has not studied fractions at school yet.

Since responses tend to become habitual, it is important that a pupil get started right with each new piece of music. Most pupils can not be trusted to work out something new accurately by themselves. It is worth the time it takes for the teacher to supervise the reading of the new composition at the lesson in order to minimize the danger of the pupil's practicing incorrectly for a whole week.

Probably an over-simplified explanation of a third theory of learning embodied in *Gestalt* psychology

is that we tend to experience things as a whole, and the whole is perceived differently from its individual parts. Just as water is entirely different from oxygen or hydrogen yet is made up of just those two elements, so the first phrase of the *Eroica* is different from the E Flat tonic chord, although that is all it consists of. This seeing of the problem as a whole can come about through reasoning, and also as a flash of intuition. The teacher can help promote insight as far as reading is concerned by teaching notation as line-space relationships instead of note spelling; by teaching the system of scale formation instead of individual key signatures; by teaching chords according to their shape instead of as four or five separate notes; by teaching note values as part of a rhythmic pattern instead of an exercise in mathematics. The teacher can help the pupil memorize by pointing out patterns such as the Alberti bass, broken triads, scale passages, repetitions of phrases either exact or in another key, sequences, and so forth. Anything which systematizes what the pupil is to learn makes it more meaningful to him and therefore easier to learn.

Sudden Flash Insight

The teacher should give the other type of insight—the sudden flash type—a chance to operate by not hammering away at something the pupil does not understand. If the pupil does not see into a problem after reasonable effort, let him drop it for the moment instead of exhaust-

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Organizing State Associations

by Byrdis Danfelter

IT would seem that the problems involved in the organization of a state music teachers association would fall roughly into three divisions. The first could be called the early, preliminary, or preconvention stage. The second division would be considered the policy-making and problem-defining stage following the first convention. The third would include the problems of perfecting an efficient organization of musicians which not only is fully cognizant of conditions adverse to the development of music and musicians within the state, but also is willing and able to take the necessary steps toward changing the situation to one which would offer the utmost progress in all phases of musical development. The following is a brief discussion of how these problems have been met in the organization of the New Mexico State Music Teachers Association.

How To Begin

The first problem confronting those of us who had finally become convinced that there had to be a state organization of music teachers was that of how to begin. We asked ourselves these questions: "How can we contact future members? Whom do we want as charter members? How can we sell the idea of a state music teachers association to these people? How can we finance the initial expenses which are connected with any new venture?"

Realizing that the surest way of having to go through with giving a party is to set the date and invite the guests, we sent out letters to all reputable music teachers in New Mex-

ico whose names and addresses we could procure, inviting them to a meeting for the purpose of organizing a state music teachers association. Enclosed with the letter were an outline of the reasons for forming an association, a suggested constitution and by-laws, and application blanks for joining, even if unable to attend the organizational meeting. Our list of prospective members was made up by means of writing to school superintendents, ministers, musicians and others all over the state for the names of reputable music teachers residing in their respective communities. By the time the meeting date arrived, our plans were made for organizing the Association. At the meeting temporary officers were elected and a committee was appointed to make arrangements for our first state convention, scheduled for early October, with a goal of one-hundred charter members to be reached by the convention date. By means of letters, a fabulous number of follow-up letters, many telephone calls and personal contacts, the hundred charter members were assured, and a splendid convention program was set up by the time the convention date arrived.

Permanent officers were elected, tentative goals were outlined for the year, and a high pitch of enthusiasm was reached by the time the convention ended.

Follow-Up

Any strenuous activity is inevitably followed by a period of inertia. The New Mexico Music Teachers Association was no exception. It took us all of a month or more to do no more than write thank-you letters, try to get forum reports, wonder what to do next, and dread doing it. Realizing that much time and energy can be wasted by poorly directed activities and unwisely chosen projects, much time and thought has been given to deciding what the most pressing need for the New Mexico Music Teachers Association really is. A series of conferences were held for the purpose of making a survey of actual conditions in the state, and for deciding upon the action involved in making any changes in these conditions. It is easy for any of us to talk at length about what is wrong with everything around us, about what should be done, but never is, about how backward certain communities are, about how unsympathetic and inefficient school officials are, about how so few teachers are really capable of teaching, about how we need to raise our standards and hundreds of other things; but when faced with a few simple questions such as: "Exactly what is our situation, and what is the most effective thing we can do about it? What are we, each of us, not only willing, but able to do about it?" we find the problems before us serious, and their solutions formidable, although we hope not insurmountable. The New Mexico Music Teachers Association is now in the middle of its policy-making and problem-defining stage. So far, we have uncovered a few of the things which need to be done, and have

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Dallas Meeting of State and Local Presidents. Reta Todd Dunn, President of Washington SMTA, Acted as Forum Leader.

CONVENTION REVIEW

THE long-anticipated National Convention in Dallas has come and gone, leaving with all those attending it a deep conviction that it was unquestionably one of the most successful and rewarding MTNA conventions ever held. Indeed, many veteran convention attenders spontaneously went on record in Dallas to the effect that this was the best convention, *in every respect*, that they had ever attended. All of those individuals immediately concerned with MTNA affairs are tremendously gratified with this, as it is only one more example of the increased service that MTNA is providing for the music teaching profession.

MTNA membership registration at the convention numbered close to 1500. Added to this was the registration from those organizations hold-

ing coordinated meetings — The American Matthey Association, American String Teachers Association, the National Guild of Piano Teachers and the Southwestern Regional NATS Convention. Delegates from practically every state were present, coming from such distances as Massachusetts, Washington, California, New York, Pennsylvania and Connecticut.

A National Convention of such dimensions means an amazing amount of long range planning on the part of the local committee and those in charge of the meetings and programs. Not enough good things could possibly be said about the magnificent job done by Virginia France, President of the Dallas MTA and local convention chairman, and her committee. Every possible need had

been anticipated. Combined with a wonderful efficiency was a pervading warmth and friendliness of which all were aware. MTNA will not soon forget Dallas, or Virginia France, or her committee.

Special recognition also goes to all those in charge of the General Sessions and Sectional meetings. These people are far too numerous to mention individually, but the programs of music and addresses they provided were outstanding for their timeliness, appeal and genuine practicality. Recitals and concerts included opera, symphony, chorus, chamber music, organ, piano, and strings, all of superlatively high caliber.

Not only did all of these fine things occur, that should accompany a good convention, but in the business meetings and meetings of the MTNA Executive Committee, many important and far-reaching decisions were made that have added immeasurably to MTNA's goal of becoming a vital part of every music teacher's professional life. The MTNA Constitution was revised to bring it abreast of the increased scope of the Association. This revised Constitution will be published in the May-June issue of *AMERICAN MUSIC TEACHER*. Of outstanding importance was the formation of the Southwestern Division, to include the states of Arkansas, Colorado, New Mexico, Oklahoma and Texas. See the Third Cover of this issue for details. This is only the second step in the plan for Divisional Associations to cover the entire country. Plans are now under way for the formation of three more such divisions in the near future.

Another important accomplishment was the establishing of the Theory-Composition Section of



Past-President Roy Underwood and Western Division President Dixie Yost Congratulate Newly-Elected President John Crowder.

MTNA, in place of the former Standing Committee on Theory. A full report of this new development appears elsewhere in this issue. All theory and composition teachers will welcome the news that within MTNA they now have a complete section of their own that promises to be of great effectiveness. *AMERICAN MUSIC TEACHER* has pledged itself to act as a "voice" for this section, with a definite publishing schedule of theory articles planned.

Plans were also made for an expanded program of Student Membership in MTNA. *AMERICAN MUSIC TEACHER* will carry full details of this development in the near future.

One of the business matters that always accompanies a national convention is the election of new officers. It was the feeling of those at Dallas that no better choices could have been made. Our new president is Dr. John Crowder, dean of the College of Fine Arts at the University of Arizona, Tucson. He has served with unusual distinction as first President of the Western Division of MTNA and is eminently fitted to guide MTNA affairs. Retiring from the Presidency is Roy Underwood, Dean of the School of Fine Arts and Head of the Music Department at Michigan State College. There are not enough superlatives available to describe Roy Underwood's unselfish devotion to his work as President of MTNA. During his term of office MTNA has without doubt made its most significant prog-

ress to date. He passes on to President Crowder the reins of leadership of an association now geared to become the outstanding force in the nation's musical scene.

Luther Richman, Barrett Stout and Harold Spivacke remain in their positions as Vice-Presidents; Karl Kuersteiner now is Recording Secretary. After many years of service as Treas-

urer, and one-time President, Raymond Kendall has resigned as Treasurer, his place being taken by Leland A. Coon of the University of Wisconsin. Also resigning are Assistant Treasurer Garry White and Editor Theodore M. Finney. For some years, Dr. Finney has acted as Editor of both the Proceedings and the Bulletin, and always with great honor. However, with the appointment of a full-time Executive Secretary-Editor, this post is no longer necessary. Dr. Finney will still be on hand to help guide the affairs of the Association, as he has been appointed to the Executive Committee.

Several changes have been made in the Executive Committee. Mrs. Crosby Adams, after many years of faithful, devoted service and interest, will no longer be at her usual place in committee meetings, having passed on a short while ago. Wilfred C. Bain, Fleetwood Diefenthaler, Hugh Hodgson, Caroline Irons, Gustave Reese all have fulfilled their terms of office and have been replaced by Virginia France of Dallas, Amy Olmstead Welch of Portland, William S. Newman of Chapel Hill, Herbert Gould of Columbia, Missouri, Mrs. Hazel D. Monfort of Oklahoma, and Roy Underwood, the immediate past president. We welcome these members to the Executive Committee.

The final detail to be settled in Dallas was that of the convention site for the next year and this is Cincinnati, Ohio, February 19-22nd, 1953. Let us all plan to be there!



VIRGINIA FRANCE, new member of MTNA Executive Committee. Miss France is President of Dallas MTA and was Local Committee Chairman of the recent National Convention.



CONVENTION SCENES

Reading from top to bottom: Dr. James Francis Cooke hears from the Ft. Worth contingent; a lull in the registration area; Henri Temianka demonstrates for a String Session; Texas welcomes MTNA; National Federation of Music Clubs luncheon; Baylor University choir.



HAZEL D. MONFORT, President of the newly-formed Southwestern Division; also President of Oklahoma MTA.

Karl Wilson Gehrkens

by Theodore M. Finney

FOR those who have known him, it is difficult to think of Karl Gehrkens without the constant intrusion of the first person: *I* know him; he did this for *me*; he taught *me* that; he trusted *me*; *I* have a great affection for him. When the invitation to write about Karl Gehrkens came, these personal pronouns began to exercise a spell; they became so intrusive that a device of some sort had to be found to eliminate them.

I shall begin by letting them in for a moment. I wish that all those who can know Karl Gehrkens only through what he has written and what is written about him could be told really what manner of man he is. He who lives now for the summer sun and the winter fire has been the sun and fire for many of us. The light and the warmth that he has given to his work, to his students, and to his colleagues is one of our permanent resources. But who can tell about it?

Karl Gehrkens has been writing all his life. Partly, his work has been writing. But he has written much more than has reached print: communications to his friends. Perhaps, without his knowing that he is doing it, he can tell about himself. There is a well-filled folder in the file in the corner of my study that will provide a first-person pronoun that will be Karl Gehrkens. The folder shows him writing again and again about Friendship, about what he believes—his Credo—about Ideals, about music, about people, about music and people, about Oberlin, about the Music Teachers National Association. This is a friendly trick on a modest

man: he is going to tell his own story. He has written about the Materials Room at Oberlin and about MTNA. From here on, then, Karl Gehrkens himself speaks.

Gehrkens Speaks

It was during the first World War that Oberlin College, for the only time in its existence, offered courses in cooking. There had been a great outcry at that time (1915, 1916, 1917) for "a more practical type of education," so it was thought that Oberlin ought to inaugurate courses in "practical" subjects such as cooking and sewing. A committee was appointed, and in searching for a suitable and available place where such work might be offered, they came upon the basement of Rice Hall, at that time completely unused. So the Conservatory agreed to provide the space, and the College partitioned off two good-sized rooms at the south end.

At the end of the war the work was promptly dropped, and the two rooms became a sort of dumping-ground where broken chairs and other useless objects were deposited. In 1917 I had been in New York studying under such Great Ones as John Dewey, William Kilpatrick, and others. I also spent a great deal of time with my dear friend Charles Farnsworth, whom I had known and loved since 1910, but with whose ideals and ideas I became much better acquainted in 1917. Farnsworth and I saw eye-to-eye on almost every detail of music education, and we both felt strongly that the quality of music sung and played by children is

of enormous significance, not only because pupils during their school days enjoy music more when it is high-grade, but because of the possibility of inculcating real love, high appreciation, and good taste by means of a genuinely musical approach. All this agreed perfectly with the ideas I was picking up from John Dewey, Edward Thorndike, William Kilpatrick, *et al*, and when I returned to Oberlin I became even more aggressive than I had previously been about the necessity of providing children with really high-grade material for their study of music in the schools.

I often have "brain storms" even now, but in those days (when I was still young and well and aggressive) I had them very frequently. So one day I had an inspiration. The old "cooking room" had a glass door, so anyone who passed by almost *had* to see the collection of broken furniture, the dust, the spider webs, and all the rest. But I suddenly had a vision: I saw all this old trash stored somewhere else, the floor clean, the windows washed and curtained. I saw tables and chairs, and quantities of good music for children available for study by my students.

When I get an idea I usually act promptly, so I immediately rushed over to Director Charles Morrison's office and panted, "Would it be possible for me to have the use of the old cooking room for my students?" I explained what I wanted to do, and he was not much impressed. But when I told him that it would not cost the Conservatory a cent he good-naturedly agreed to my plan. So I asked some of my students and the

janitor to help, and together we moved out all the junk, cleaned the floor and the windows, asked Mrs. Gehrkens to make some simple muslin curtains out of material that I myself paid for, requested the College to send us some old "recitation benches" that were formerly used in the Oberlin Academy but which had been stored away for years. We brought over the "joining tables" from the basement of Warner Hall, and when all was ready I brought from my own home the already large collection of music-education materials that I had either bought or that had been given me as samples by the various publishers.

Of course there was no librarian on duty, so I myself, with the aid of several student assistants, kept an eye on the room and sometimes restored some semblance of order. But in spite of the crudity of the room and the inefficient management, the plan worked immediately, and my students actually derived great pleasure as well as considerable knowledge of materials from the experience.

A little later I became the editor of a magazine called *School Music*, and I therefore received great quantities of music and other items "for review." So I spent many hours in looking over this material, writing reviews, and then placing the various items in the "Materials Room." At first I did not even bother to mark the music, but some of it began to disappear, so I had a stamp made:

Oberlin Conservatory of Music
Materials Room

Discrimination

When the music publishers learned what I was doing with the sample copies which they sent me they were delighted, and to my own amazement I found that I had actually been doing two things instead of one. First, I was enabling my students to become acquainted with all sorts of music-education materials, and they were rapidly catching on to the fact that in addition to the great quantity of really good music which was being published, there was also being made available a mass of shoddy, trashy music which did not fit in at all with the education ideals with which I was inculcating them. So they were taking notes on all the music they looked at, but more and more they were marking the shoddy music "Poor."

The devoted students and friends of Karl W. Gehrkens will celebrate his seventieth birthday on April 19, 1952 by dedicating the Music Education Library, the library which he founded and the first library of its kind, naming it the KARL W. GEHRKENS MUSIC EDUCATION LIBRARY. The room has been redecorated and remodelled for the occasion, funds being contributed by his friends and former students. All are cordially invited to join with the many others who are planning to be present for the celebration in order that the KARL W. GEHRKENS MUSIC EDUCATION LIBRARY dedication may be a most fitting tribute to a man who is a scholar, pioneer, and leader in Music Education.

Second, I was at the same time helping the publishers of really good music to display and advertise music of a sort that I liked and thought highly of.

I never told my students that a certain item was good and another was bad. They were supposed to form their artistic taste from their study of applied and theoretical music, and especially from hearing the great quantities of really great music for the performance of which Oberlin has always stood.

So my brain storm evolved into the Materials Room, and this in turn became the Music Education Library—the first library of the sort that had ever existed anywhere. As instrumental music gradually took its place beside vocal music more and more space was needed, so additional cupboards were built, a number of filing cases were bought, and the materials were gradually card-indexed so that one might go to the card index and find just where a particular item was located.

One item I have always thought to be of special value, namely, the table exhibits. One long table was devoted to the very latest materials that the library owned; and after a few weeks or so these would be returned to their regular places, and an exhibit of orchestra or band material would be placed on the table; or of grade school books, or junior or senior high books, or "listening lesson" material. Our students liked these special exhibits very much, and the two tables were always the busiest place in the room.

I have been told many times that we have at Oberlin the largest collection of school-music materials that exists anywhere in the country. Whether or not this is true I do not know, but I do know that there was never the slightest favoritism toward any particular publisher. I am proud

of this, and I hope that the same policy will always be continued.

There is much more that might be said, but I have told you the essential things, and I will close by expressing my sincere gratitude to Miss Grentzer, Mr. Robertson, and the many others who have helped in the project of providing a more comfortable, practical, and beautiful room in which the student of today may examine and evaluate the musical materials on the basis of which he himself will do his teaching after he graduates.

MTNA

My contact with the Music Teachers National Association began quite by accident, and yet it has been one of the most important things in my entire professional life. I had graduated from Oberlin College in 1905, and because I was employed at first as a teacher in the local high school—and because I had no money to spend for a vacation trip—I was in Oberlin during the summer of 1906 when the MTNA met there for what I learned a little later was destined to become a face-lifting operation.

I went to the meetings which were held in Warner Concert Hall, heard a few good recitals, some learned speeches, and began to get echoes of a drastic change in the MTNA, about which I had naturally never heard up to that time. I became acquainted with Waldo Selden Pratt, Rossetter Cole, Peter Christian Lutkin, George Gow, Lawrence Erb, Charles Farnsworth, and other Great Ones of that day. These men were real music educators striving for improvement in both music education and in musical conditions in the United States, instead of office-seekers, publicity hounds, or commercially-mad money makers, as so many alleged music educators of today are.

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THEORY-COMPOSITION SECTION OF MTNA

by H. Owen Reed

ONE of the most recent developments in the progress of MTNA, and probably second only to the State Affiliation plan, was a move on the part of the Executive Committee to give more autonomy to subject-area sections.

This was made possible at the Dallas convention by an amendment to Article 3 of the MTNA constitution. Article 3, Section 4 now reads as follows: "The Executive Committee may replace a Standing Committee with the organization of a subject-area Section. MTNA members with a major interest in the subject-area may elect from their group a Chairman, Vice-Chairman, and Secretary. Having thus organized, a Section may adopt procedures and carry on activities subject at all times to the approval of the Executive Committee."

The first of these subject-area Sections to be formally organized within the framework of MTNA was the Theory-Composition Section. The "Objectives, Policies, and Procedures Governing the Theory-Composition Section of the Music Teachers National Association" was adopted at the first Theory meeting of the convention. These objectives, which take the approximate form of a Constitution and By-Laws, are printed below so that the scope and significance of this reorganization will be more readily apparent.

ARTICLE I. NAME

The name of this organization shall be The Theory-Composition Section of the Music Teachers National Association.

ARTICLE II. OBJECT

The object of this Section shall be the collection and dissemination of informa-

tion in all the aspects of theory and composition.

ARTICLE III. MEMBERSHIP

Section 1—Membership in this Section shall consist of any member of MTNA who has an active interest in the teaching of theory and composition.

Section 2—Voting membership in this Section shall include any member of MTNA in attendance at the Annual Meeting of the Theory-Composition Section.

ARTICLE IV. OFFICERS

Section 1—The officers of this Section shall be a Chairman, Vice-Chairman, and a Secretary.

Section 2—All officers of this Section shall be elected by ballot at the Annual Meeting of MTNA and shall hold office for a term of one year.

Section 3—No officer can hold office for more than three consecutive years.

ARTICLE V. DUTIES OF THE OFFICERS

Section 1—The Chairman shall preside at all national meetings. He shall be responsible for the appointment of all sub-committees, and the authorization of state or local groups. He shall invite speakers and panel members for all MTNA Theory-Composition programs and organize the programs under the guidance of the MTNA President, the Theory-Composition Vice-Chairman and the Secretary. He shall coordinate the activities of the Theory-Composition Section.

Section 2—The Vice-Chairman shall preside in the absence of the Chairman, and be responsible for such other duties as may be assigned to him by the Chairman.

Section 3—The Secretary shall keep an accurate record of the meetings, attend to correspondence given him, take care of all materials to be used by Committees, and keep an up-to-date list of members. He shall work with the Chairman, vice-Chairman, and Committees in matters concerning program and activities.

ARTICLE VI. COMMITTEES

Section 1—There shall be one standing committee composed of one member from each of the geographical Divisions of

MTNA. These members shall be appointed for the first year by the chairman. Thereafter, they shall be elected by ballot within each geographical Division for a term of three years.

Section 2—It shall be his duty to organize and correlate activities within his Division.

ARTICLE VII. MEETINGS

Section 1—The annual meeting of the Theory-Composition Section shall be held during the Annual Meeting of MTNA.

Section 2—Special meetings of the Theory-Composition Section may be called by the Executive Committee of the Theory-Composition Section.

ARTICLE VIII. NOMINATING COMMITTEE

A nominating committee shall be appointed by the officers of the Theory-Composition Section not later than four weeks prior to the Annual Meetings.

ARTICLE IX. AUTHORITY IN PARLIAMENTARY LAW

This organization shall be governed by the rule of parliamentary law, as found in Robert's "Rules of Order Revised".

ARTICLE X. ORDER OF BUSINESS

1. Reading of the minutes.
2. Report of the Standing Committee.
3. Report of Special Committees.
4. Unfinished Business.
5. New Business.

ARTICLE XI. AMENDMENTS

Section 1—These "Objectives, Policies, and Procedures" may be amended at any Annual Meeting provided that the amendment shall have either been submitted at the last Annual Meeting in writing or published in AMERICAN MUSIC TEACHER in the issue preceeding the meeting.

Section 2—The adoption of the amendments shall require a two-thirds vote of the members present, and the approval of the MTNA Executive Board.

ARTICLE XII. QUORUM

A quorum shall be established at the discretion of the Chairman at the time of the Annual Meeting.

The possibilities inherent in these changes are readily discernible, and present a definite challenge to all persons interested in the pedagogy of theory or composition.

The group present at the Theory Sessions in Dallas elected the officers for the forthcoming year: Chairman, Norman Phelps of Ohio State University; Vice-Chairman, H. Owen Reed of Michigan State College; and Secretary, Charles Garland of the University of Missouri. The success of this organization will depend largely upon the support of the Divisional and State Organizations, and more specifically upon the participation of each member.

The organization is young—the possibilities unlimited. Will you please indicate your support by sending the following requested information to your Theory-Composition Secretary? Your name will then be placed on the list of active members and you will be eligible for future communications.

To: Dr. Charles Garland, Chairman of Theory Department, Department of Music, University of Missouri, Columbia, Missouri.

From: _____ (Please print)
(last name) (first) (second)

Home Address: _____
(street) (city) (state)

Business Address: _____
(street) (city) (state)

I am hereby indicating my active interest in the teaching of Theory and Composition. Please place my name upon your membership list as a member of the Theory-Composition Section of MTNA.

1. Suggested speakers for future meetings: _____

2. Special problems which I think should be investigated: _____

3. Problems which I have been investigating: _____

4. Activities in which I feel qualified to participate: _____

5. Is there a theory organization within your state? _____

6. Additional information or suggestions will be appreciated. _____

The President's Corner . . .

John Crowder

YOUR new president assumes office with a sense of humility and awe. In its glorious history of seventy-six years of accomplishment, inspiration and challenge, and under the able and consecrated leadership of Roy Underwood for the last two years, MTNA has demonstrated its abiding interest in the affairs of all music teachers, its responsibility in the creation, development and promotion of good music, and its virility and strength to grow and serve the profession.

Some of the outstanding accomplishments of the last two years are: (1) the establishment of *AMERICAN MUSIC TEACHER* as a journal devoted to the advancement of music and to the service of music teachers; (2) the reorganization and expansion of MTNA through its plan of state affiliation, divisional organization and expanded membership; (3) its policy of publishing special pamphlets as exemplified in its list of "Doctoral Dissertations in Musicology"; (4) the establishment of Standing Committees and the organization of subject-area Sections on a three-year basis to provide continuous year-long planning and activity in the

various fields of music; (5) the assumption of greater responsibilities relating to music in the schools and in society as exemplified by its resolution to cooperate with the Music Educators National Conference in protecting the music program in our schools.

The splendid convention in Dallas reflects not only the wonderful organization and service of the local and state associations who were hosts, but also the fine planning of the president and the committees, and the strong interest and enthusiasm of

a responsive membership.

The president assumes office fully aware of the great strength, the impressive and inspiring accomplishments and the illustrious history of MTNA. He accepts the challenge to serve as presiding officer. The continued growth, service to its members and professional leadership remain in the hands of all officers, committees, and the members at large. With the continued cooperation and help of all, he is confident that MTNA is destined for an eventful, inspiring and fruitful year of service and growth.



Newly-elected President Crowder Discusses MTNA Problems With His Officers and Executive Committee.

FROM THE STATE ORGANIZATIONS

FLORIDA

by Jessie Jay De Vore

AT the close of my term of two years of office as President of the Florida MTA, I can not help being impressed with the growth of our Association during the past seventeen years.

In 1934, a small group of Jacksonville teachers gathered together and started the organization of the Florida MTA. From that time, under the leadership of nine presidents, we have grown into an organization of five hundred active members with almost the same number of associate members.

We have, during the years, accomplished a greater awareness of the value of the private teacher in the art of music by raising the standard of music teaching and music appreciation and the value of gathering together at our yearly convention to exchange ideas through forums, master classes in piano and voice, and the cooperation of our music educators from colleges and universities over the state.

One of our most valuable gains was to get State approval of credits for private music study in the public schools. The State Bulletin may be obtained by addressing Hon. Thomas D. Bailey, State Superintendent of Public Instruction, Tallahassee, Florida, asking for Florida School Bulletin Vol. XII, No. 2. Another project was to pledge \$1,500

to the support of the Musicians Club of America. One of the most progressive gains was the motion at our last convention to become 100% affiliated with MTNA, for in this, we are a recognized association with qualifications worthy to become a further power for this valuable art of teaching music.

Last year we adopted a plan to include at Board Meetings the chairmen of our eight districts. This has proven to be most successful, for it is through these chairmen that the main artery is fed to join and support our State Association.

To our new President, Miss Ann Wilby of Lake City, Vice-Presidents Merle Sargent, Owen Sellers, and A. A. Beecher, Secretaries Annie Shingler and Helen Moon, and Treasurer Richard Feasel goes our hearty support.

KANSAS

by Lloyd Spear

THE fortieth annual meeting of the Kansas Music Teachers Association convened at Bethany College on February 11 and 12. Gerald Carney of the University of Kansas music faculty presided at the General Sessions. Lloyd Spear, Dean of the College of Fine Arts of Bethany College, served as general program chairman. Members of the association heard music by various college and university music departments, an address by Mr. Edgar S. Borup of the American Music Conference, a joint recital by Lionel Nowak, pianist, and Paul Matthen, bass-baritone. On Monday evening following the annual banquet, the Griller String Quartet

of England was presented in concert by the host institution, Bethany College.



KMTA Leaders: Robert Taylor, Secretary-Treasurer; Gerald Carney, retiring President; Otis Mumaw, President; Lloyd Spear, Vice-President.

Following various forums and demonstrations on Tuesday morning, a general business session was held. It was reported that a ballot taken by mail was overwhelmingly in favor of affiliation with MTNA. New officers elected at the business session are: Dr. Otis J. Mumaw, Pittsburgh Teachers College, President; Lloyd Spear, Bethany College, Vice-President; and Dr. Robert Taylor, Emporia State Teachers College, Secretary-Treasurer.

MONTANA

by Helen La Velle

THE Montana MTA was recently invited to conduct a piano session, under the chairmanship of the President of MMTA, Mrs. Helen La Velle, at the annual meeting of the Montana Music Educators held in Bozeman. Several interesting and instructive papers were given by prominent piano teachers throughout the state on subjects which were of particular interest to the public

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YCRA

**YOUNG COMPOSERS
RADIO AWARDS**

offers an Opportunity to Young Composers...

The radio industry, through its state broadcasters Associations and BMI, and the nation's music educators, through established and reputable organizations, have joined forces to provide this opportunity . . . An opportunity for the young composer to gain recognition and be rewarded for accomplishment in musical composition • The young composers in our schools and colleges today will be the great music creators of the next generation • Development of this talent through encouragement and education will insure our heritage of music in the future.

FACTS ABOUT THE FIRST ANNUAL YCRA—1952

What is the purpose of YCRA?

It is a music composition contest designed to encourage composers of concert music in secondary schools and colleges, through a systematic series of annual awards.

What kind of music is YCRA trying to foster?

We use the term "concert music" as an all-embracing term to describe what sometimes is called "serious," "classical" or "good" music.

Who are the composers YCRA is trying to reach?

Specifically, students in secondary schools, colleges and conservatories. In selecting these groups, we are automatically selecting those students who are likely to have the soundest basic training and also indirectly encouraging musical education.

Who is eligible for the YCRA?

Any student in an accredited public, private or parochial secondary school, an accredited college, university, graduate school or conservatory of music can enter YCRA. Competition is limited to students under twenty-six years of age but time spent in military service may be deducted.

What are the prizes?

The national awards will, in the secondary school categories, consist of \$500 and in the undergraduate and graduate group, of \$1,600 each. All awards are to be used for further musical study within the U. S. State awards will be in the discretion of local broadcasters associations or committees. The regional awards will include suitable duplication of the scores of first-place winners. In the graduate group, provisions will be made for continuing study with a leading composer or the like. Obviously, at each level suitable certificates of award will be presented.

What is the period of the 1952 contest?

Compositions may be entered now, and the contest will end as of the close of the school year in June of 1952 and awards will be made as soon as practicable thereafter.

What criteria govern the thinking of the YCRA Committees?

YCRA does not contemplate merely the awarding of prizes. It is intended, to the largest extent possible, that the contest be determined by practicable factors which will make the music selected available for performance, broadcasting and recording purposes. The cooperation of influential persons in all of these fields has already been enlisted.

Who started YCRA?

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MONTANA

(Continued from page 14)

school music teacher.

Mr. Ralph Rauh of Billings and past President of MMTA read a paper on "High School Credits in Applied Music" in which he treated in a very thorough fashion the problems encountered by the State MTA in putting into effect its plan for the securing and granting of credit to high school students for applied music study.

Miss Margaret McHale, another past President of MMTA and the present Treasurer of the Western Division of MTNA, gave an interesting talk on "Piano Classes in the Schools," pointing out correct procedures, and emphasizing the point that group piano instruction should be a part of the regular course of study of the schools of the state of Montana.

Other vital subjects treated included "Should Students be Released from School for Private Lessons," by Mrs. Berenice Sacket, and "How the Private Teacher Can Help the Public School Music Teacher," by Mrs. Lois Smith.

More meetings of this nature should be sponsored as it certainly helps all concerned when the public school music educator and the private teacher can meet to discuss their various problems and work out solutions which will be most beneficial to all.



AMERICAN MUSIC TEACHER has not to date reported anything in the News From the State Organizations until it is an accomplished fact, but for this one time, it is setting aside this custom to bring to the attention of its members the forthcoming Ohio MTA Convention, to be held June 17-19, in Dayton. Our purpose in doing this is three-fold. First, Ohio

MTA, with its membership of over twelve hundred, is planning to present a convention program that will appeal to every music teacher. Here is an opportunity for those who did not get to the Dallas national convention to renew contacts and to bring themselves up to date in teaching matters. Secondly, Ohio MTA was the first state association to affiliate on a 100% basis with MTNA, and we take this opportunity to recognize the progressive outlook that pervades this state association. Thirdly, Cincinnati, Ohio, has been chosen as the convention city for the 1953 MTNA National Convention, plans for which are already under way. It is only logical that all MTNA members will be interested in the state convention of our host-state.

The Miami Hotel, Dayton, will be convention headquarters. Reservations for rooms should be in ten days before the convention dates.

EDITORIAL

(Continued from Second Cover)

The Music Teachers National Association is at present a great force on the musical scene for the furthering of music and the improvement of music teaching. It can become an even greater force in maintaining and improving the welfare of the music teacher. It can become a pressure group that will prevent legislators from imposing unjust and unwarranted taxes upon music teachers. It can become a pressure group that will prevent legislators from passing zoning laws that would make the teaching of music in the private home unlawful. It can and should assist in the fight against the tax imposed on the sale of musical instruments. It can and will raise the status of the music teacher to the same professional plane as that now occupied by members of the legal and medical professions. It can and will weed out the charlatans. In fact, the Association has already been called upon, and has entered the fray in just such cases, but the surface has only been scratched. Its future activities in these and related fields are unlimited. The Association can and must be accorded the respect due any large, serious organization that has the welfare of its members as one of its aims; this welfare to be secured in an ethical manner.

However, before any organization can gain acceptance as a force with which to be reckoned, it must be truly representative of a definite group of individuals. At this time, MTNA, with a little more than five-thousand members, represents 2½% of the estimated two-hundred thousand private teachers in this country. The exact number of private teachers is, of course, not known. In estimating this group at two-hundred-thousand, those teachers who teach only part time are included. However, they are still private teachers, whether they teach five or fifty hours a week. They are, nevertheless, contributing to the musical growth of this country, and as such must be considered in any action that affects their colleagues who devote all their working hours to teaching.

Our Goal

The problem clearly presents itself. In order to become a greater force for the furthering of music, for the improvement of music teaching, and for the maintaining of the welfare of the music teacher in this country, the Music Teachers National Association must grow in numbers. It must aim at one-hundred per cent membership. A lower goal can not be considered. The attainment of this goal is not sought this year, or even next year, but it must never be forsaken. It must remain the goal for which all members are striving. It can be attained. Within the past six months the membership of MTNA was doubled over that of the previous membership year. This was accomplished by the hard work of a number of individual members, with the backing of the entire Association. One member alone is responsible for bringing in forty new individuals within a two month period. Another member organized a group of fifty students which joined as a body, and he is now working on the formation of more student groups. Some members have traveled hundreds, yes, even thousands of miles, in their successful attempts to persuade others that the music teachers must band together now in order to meet the future successfully.

Now, it is realized that music teachers are a busy lot. They are called upon to perform, and to supply performers often with little or no advance notice. They must spend

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some time on bookkeeping, and, if possible, try to keep up their own performing skills. They are asked to help in community affairs, to contribute time, money and energy to various endeavors of diverse organizations, and they are still expected to do a good piece of work in their teaching. Many demands are made upon their time, energies and pocket-books. They can not agree to assist in every campaign that is presented to them. They must choose, and choose wisely, those activities that will contribute to the welfare of the greatest number. In this choosing they must not forget themselves and their colleagues. They must remember the two-hundred-thousand other music teachers scattered throughout the country, who are also being besieged by demands to support worthy projects. At times, they will need to say, "No" to some requests for help, just for their own preservation and self-protection. As teachers, supporting themselves and others, or at least contributing to this support, they must be cognizant of the fact that eternal vigilance is needed in order to maintain the *status quo*.

Growth and improvement call for the expenditure of extra energy and effort beyond the normal call of duty.

Benefits

One of the easiest things they can do, and one that will insure the future of music teaching is that of obtaining new members for MTNA. Gaining these new members for MTNA is almost as easy as giving away tickets for a circus. Let the prospect read a copy of *AMERICAN MUSIC TEACHER*. Extra copies of this magazine will be sent to those people requesting them for promotional purposes. Show the prospect a copy of the recent national convention program. Again, extra copies of this program are available for promotional purposes. Write to the national office for your copies. Tell the prospect that as a member of MTNA he will receive *AMERICAN MUSIC TEACHER* five times a year during the school year, that he can attend national and divisional meetings upon payment of the registration fee, if any, and that as an active member he is eligible to vote

and to hold office in the national Association. Tell him that MTNA is doing all in its power to further music and to improve music teaching, and that it is dedicated to the task of seeing that music teaching maintains a high status in the professional life of this country. Then inform him that MTNA does all this for a fee of only three dollars a year in unaffiliated states, two dollars a year in affiliated states, and one dollar a year to bona fide students. This last statement usually wins over the prospect. Let every member do this, and membership in MTNA will at the very least double within the year. Then MTNA can truthfully say that it represents five per cent of the estimated number of music teachers throughout the country. The next year, by again doubling its membership, MTNA will be representative of ten per cent of the teachers. Following years will find it representative of twenty, forty, eighty, and eventually one-hundred per cent of all music teachers in this country. In order to achieve this final goal, all members must take the first step. Each member must get



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a new member. Present members must be retained. Only in that way can the goal of one-hundred per cent representation be achieved.

For the good of music teaching and music teachers throughout the country let every member of MTNA get at the very least one new member during the present membership year. Then let the selling of each new membership lead to the selling of another membership. In this way, and only in this way, can MTNA meet one of its aims, namely, that of helping all music teachers in their constant endeavor for improvement.

A more ambitious project already consummated by many, and still under way in other states is the formation of state music teachers associations. Realizing that by pooling their resources, by working together, and by helping each other, they can all grow in strength and wisdom, a number of individuals have undertaken this project. For a brief account of how one state association was formed, read the article by Mrs. Byrdis W. Danfeler, President of the New Mexico MTA, appearing elsewhere in this issue of *AMERICAN MUSIC TEACHER*. This account can certainly be used as a guide by members who are anxious to start music teacher associations in their respective states.

The realization of the above two projects, securing new members and forming state associations, will definitely help to insure the continuance of a vital and effective MTNA, and thus provide an increasing and expanding service to the music teaching profession.

HUGHES

(Continued from page 1)

masterly development of all the themes, which finally reaches a climax of enormous intensity, followed by a solution of moving beauty, which leads to the most poetic page of the entire composition, a passage of such visionary loveliness that it seems almost to descend from regions above.

"There follows a fugato on the motive of the first theme; here again there is conflict and the triumph of youth in a mighty climax, going over into the recapitulation, where the secondary themes appear quite according to rule in the leading major

tonality of the work. The section culminates exultingly in an octave *prestissimo* of dazzling brilliance.

"Then the *coda*. Final earthly triumph is achieved, but the religious mood is again insistent. Mephistopheles disappears around the corner, but the motive of youthful daring has grown too weary for further conquests, and sinks down, faint and depressed, while doubt and the slow, downward-searching scales again put in their appearance, hesitant and futile.

"Solution in the depths there is none, but the ethereal chords with which the work closes point to the possibility that on some more exalted plane the answer may be found."

The author has used the above imaginative interpretation of the Liszt Sonata as a program note in concert performance, and has had the gratifying feeling that this helped greatly in establishing listener cooperation in a great work that is difficult both to project and to understand.

Such notes appear as a matter of course on symphonic programs, and they form a most desirable adjunct to any piano recital, particularly when written by the performer himself. Some of the national managements now regularly use this means of audience approach, but the notes seem usually to have been written by someone of the office staff, and often busy themselves with extraneous details about the composer and his times that do not bear directly on the performer's interpretation. How much closer to the subject they could come, if the player would use his imagination and write them himself. And how much more understanding, clarity and conviction would come to the performer through the illuminating process of putting his ideas on the interpretation into words.

FRIEDRICH

(Continued from page 3)

above it or below, or he can start on a space and discover that he also can read by location. By this time he should have a pretty good idea of the relationship of the staff to the keyboard, his fingering in relation to the requirements of the notes, pitch relationships in general and ways of using a few tones to construct a tune.

To continue from this starting point it is only necessary to increase the span of the student's reading to cover a greater area of the staff and a correspondingly increased area of the keyboard. We have kept his attention centered on the *musical values* and allowed the details of the symbols to take care of themselves. As soon as we have increased his reading ability we may give him more difficult tunes—familiar ones or some that may be easily remembered. If we can keep his awareness of sound

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patterns geared to his ability to read, we can be sure that we are teaching him to understand and enjoy MUSIC and not just to decipher symbols, fingerings, note names and countings, which too often prevent him from hearing what he is trying to create musically.

When this or a similar approach is used, the teacher's function is to make sound patterns clear to the student, not in isolation, but as part of the composition's "whole" intent. Music grows out of motives, into

phrases, periods and into whole compositions, by repetition, by imitation, by contrast, by inversion, by questions and answers, by ornamentation, by variation, by changes in key feeling, by design and by the development of form. Yet how many of us who began our studies even twenty years ago were taught to analyze even a simple two-line melody in this way as a key to understanding its structure?

The teacher is always the most important factor in making a success of music instruction, but for a teacher to function efficiently and with the least expenditure of time, he needs well-constructed teaching material, realistically musical in terms of the child's own understanding and level of maturity, and organized into a gradual, expanding sequence that will cause the child's understanding to grow along with his ability to read and enjoy. The teacher needs a good skeleton on which to build a strong body of musical understanding, even if the bones stick out a little at first. The child is usually not too critical, but enough musical values should be present to warrant calling our job that of MUSIC teacher. The best music we can supply should be the rule. Just teaching the dry bones is never enough to give the child a sense of enjoyment and accomplishment—the only things that can keep him interested in going on.

Growth

There are many reasons why the method of approach outlined above is considered superior to the older method of teaching abstract symbols, a few at a time, and trying to combine them later into something that might be called music, but the main reason is that learning is a process of growth, just as living is. We learn best when we are able to form associations and see clear relationships between the symbols and what they tell us to do. It is the teacher's job to build up these associations and relationships as early as possible in order that the student may use his intelligence efficiently at all times. Learning by repetition and by trial and error can not be avoided, but it can be given intelligent direction.

Teaching which makes use of an expanding core of knowledge is sometimes called "developmental teaching," because learning is con-

sidered a developmental process. Music instruction planned to begin with a simple, understandable "whole"—a complete musical idea—can grow and develop in all directions as the student's understanding and ability grow with continued study. "Great oaks from little acorns grow" describes the process in a nutshell, but we must remember that a "whole" acorn is needed before growth can begin.

The step-by-step approach outlined is obviously not the only way to go about teaching a beginner; the example used is not intended as the best that can be found. But the principle used can be applied to material found in many beginners' books. The main thing is to build up a teaching sequence that has a definite end in view. And modern parents tell us clearly that they want that end-purpose to be the enjoyment and performance of music as a means of enriching their children's lives rather than just a parlor accomplishment which must compete (quite unfairly for the average student) with the talent now available on records, radio and television.

Teachers generally, like those in our local organization, are aware of this new challenge to music education. We need a clearer understanding of how to approach piano instruction from a point of view more realistic in relation to the problems of music education as they exist today. And if the ideas that motivate current education in other fields are right, we have some carefully thought out and tested learning theories to help guide us into more efficient teaching practices.

SAVLER

(Continued from page 6)

ing himself (and you!) by spending his entire lesson in futile effort. There is always the chance that the pupil in the more relaxed state of practicing by himself may solve even such difficulties as the rhythm of three against two.

While different schools of psychologists try to fit all learning into one of these three theories—trial and error, conditioning, and *Gestalt*—we are under no compulsion to do so, and can draw profitably from all three.

Three factors are necessary to the

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learning process. The first of these is readiness. No one can take up an activity until he is ready for it—ready physically, mentally and emotionally. A baby can not learn to walk until his bones and muscles are strong enough to support him. A child can not learn to play the piano until his hands are large enough to span at least five keys, until he has acquired a few elementary concepts such as those of number and direction, and until he *wants* to learn to play the piano. With some children this may be as early as age five; others would do better to wait until they are nine or ten.

This brings us to the second great factor in promoting learning, and that is motivation. A person must want to learn something for some reason or other or he will not learn it, and the more he really wants to learn, the more he will work in order to acquire that learning. People take piano lessons for other reasons than just to make music, and the more the teacher understands of pupils' motives, the better he will be able to use this knowledge to hasten their progress.

Very often, the young child takes lessons because his parents wish him to play. Since his feelings of security depend a great deal on the love and approval of his parents, he will be anxious to do what pleases them.

School children like to shine among their fellows, and since those who can play have a chance to appear in the limelight, they desire to take lessons in order to be able to perform, and thus gain popularity. Interestingly enough, the results of a nation-wide essay contest on desirable abilities conducted among high school seniors showed the majority wishing for musical ability, not primarily for musical reasons, but as a means for social success.

Since this desire to gain recognition is a motivating force, giving the pupil a chance to perform for others is important for his progress. If possible, though, he should play often; not stake his all on playing a number in the yearly recital of his teacher's pupils. Frequent get-togethers of small groups of students to play for each other foster interest and give experience in playing for others without the importance and consequent strain of a recital. All such things as recitals, contests, school or church programs, provide something definite

for the pupil to work for, and almost always make the caliber of his work finer than if he were just preparing a lesson for his teacher to hear.

Almost always, a pupil is enthusiastic about lessons at the start. It is one of the teacher's biggest tasks to keep that interest sustained. The best source of interest to the pupil is the music he works on. When there is such a wealth of piano music available, there is not much sense in forcing a pupil to work on something he does not like. Let him hear two or

three pieces and choose the one he likes best. Since there is such a variety of teaching materials, do not submit compositions for his approval that are "good for chords" or "good for staccato." Choose music because it sounds attractive. If the pupil gets plenty of music to work on, he will run into a variety of technical problems and will solve them incidentally to musical problems, because he is interested in the music for its own sake. Also, he should have a constant supply of new com-

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positions to work on, because in his early studies he should be acquiring reading skill and familiarity with many different types of music. Spending six months or a year perfecting one piece is not for this stage of his development; that should come when he is striving to become a mature artist, and is trying to penetrate the meaning of some major work.

In selecting music from which the pupil chooses what appeals to him, the teacher should always keep in mind how important the motive of success is to learning. Something which is too difficult for the pupil is not going to inspire him to greater efforts; it is only going to discourage him. Give him something that he can accomplish with relative ease, but which represents some small advance over what he last studied. It is a temptation to push a pupil who shows ability, but in the long run this is almost always a mistake as far as his total development is concerned. If the teacher does make the mistake of giving the pupil something beyond his ability, it is better to suggest putting it aside rather than to persist with it, while emphasizing that he should not have feelings of guilt over giving it up.

Probably no other facet of psychology has been so thoroughly explored as the effect of reward and punishment on learning. The results of practically all experiments show that reward spurs learning better than punishment, but that either reward or punishment is better than neither. Also, the simplest form of reward—praise—is the most effective.

Concrete rewards such as gold stars or pennies can be motivating to young children. Such more expensive rewards as phonograph records or concert tickets are doubly motivating in that they give the pupil additional musical experiences.

Punishment is rarely motivating; usually scolding the child, depriving him of his play time, or making him do penance by extra practicing results in his finding lessons distasteful. To a sensitive child, sarcasm or ridicule are very upsetting, and often make him incapable of accomplishing anything.

No comment at all on the pupil's performance is even less motivating than punishment. A teacher who lethargically hears a pupil go through his lesson without critical comments of any sort is certainly not very

stimulating.

The third big factor in learning is practice. Parents and teachers know this, but sometimes use very unintelligent tactics to promote it. Mothers, who at the child's first lesson announce that he will have to practice an hour a day, and without being reminded to do so, furthermore, almost surely doom the child to failure before he starts. In the first place, for a beginner to practice the two or three little pieces he may learn at a lesson for an hour a day is ridiculous. In the second place, an hour may be far too long for the average attention span of his age. In the third place, just as he has to be told to wash his hands before meals, to go to bed, and to do a dozen other things each day, he will also need to be told to practice. Then too, unless the child is very mature and talented, he often is not capable of practicing by himself until he reaches the age of nine or ten. Even though the mother knows very little about music, she can, by sitting in at the child's lessons, learn what he is learning, and be able to guide him at his practicing.

Motivation

The teacher who merely tells the pupil to practice a certain length of time each day, or perhaps gives awards to the pupils who put in the greatest amount of time at the piano, is not going to increase his pupils' accomplishment much, if any, by such methods. He should make his pupils want to practice because they want to learn to play certain pieces of music. No student is going to be strongly motivated towards piano study, if he knows that having completed page twelve of Book I, page thirteen will inevitably follow, and after completing Book I there is nothing to look forward to but Book II. Even if the pupil *wants* to practice, however, he needs to be taught *how* to practice.

In the first place, he must be taught to recognize why he is having difficulties in certain passages and how to remedy them. He may be stumbling because of faulty fingering which the teacher can show him how to improve. He may not have been practicing a passage slowly enough to perceive it in all its details. The teacher, by playing with him can carry him along at a slow, steady

tempo, and tell him to practice that way by himself. His playing may be jerky because the measure bar acts as a block. The teacher can help him to make the hurdle by playing along with him, and then can tell him to practice from one measure to the first beat of the next so that he can learn to make the transition by himself. He may have difficulty in playing a scale passage smoothly and rhythmically because of a faulty physical approach, and can be shown that an adjustment such as turning the arm slightly outward may help him to accomplish the crossings with more ease.

Psychologists recommend learning by wholes rather than by parts. It is more motivating and meaningful to go through a whole piece, or whole section of a long work, than to attempt to learn it a measure at a time. Once the idea of the whole is obtained, however, it is necessary to concentrate on learning parts which cause difficulty, but it certainly is unnecessary and wasteful to practice piecemeal where there are not any difficulties.

Psychologists have also found that spaced rather than massed practice is more effective. Breaking the practice time into two shorter periods is usually more beneficial than one longer stretch. Pupils should be urged to stay at the piano long enough, however, to accomplish something after the warming up period. For any but a very young beginner, a few minutes of practice, even if repeated several times during the day, is not long enough to get into things.

Attentiveness is all-important. Scale practice while reading a comic book, practice with television on in the background, practice when the mind is very fatigued or occupied with day-dreaming is worse than useless. If the pupil is given the responsibility of staying at the piano

until he feels he has accomplished something, he practices with more concentration and good will and sometimes even puts in more time than if he were told to practice a certain length of time by the clock.

Psychologists also tell us that learning should not always be under the same conditions. Most parents and teachers feel that a definite time in the day's schedule for practice is advisable. It is to a point, but this should not be too rigid. A child who invariably practices at eight in the morning is probably going to have additional psychic difficulties over playing in a recital at eight in the evening. One of the disadvantages in the teacher's coming to the child's home to give him his lessons is that the child always plays on the same piano instead of learning how to adjust to other instruments.

While there is nothing that we can do to put knowledge into students' minds or skill into their fingers, we can motivate our students in every possible way towards musical goals, and aided by psychology, give them guidance so that they can gain the knowledge and skills necessary to realize those goals through their own efforts.

DANFELSER

(Continued from page 7)

decided in a general way upon the necessary course of action. Some of the problems still facing us could be summed up in very few words.

However, we have chosen our third objective, which we feel is gigantic, but nevertheless extremely necessary. It is the perfecting of an efficient organization of musicians which not only is fully cognizant of conditions which are adverse to the greatest development of music and of musicians in our state, but also is willing and able to take the necessary steps toward changing the situation to one which would offer the utmost in all phases of our musical development.

FINNEY

(Continued from page 11)

Waldo Pratt was the leader of the forward-looking group, and these men held meetings, talked things over, decided that the MTNA—which was founded in 1876, largely through the influence of Theodore Presser—

should be rescued from the Valley of Despair and boosted again to the mountain top where its light might once again shine out clearly and invitingly to the music teachers of America. Pratt was the leader, and it was he who made the plan; but the others had ideals and stamina too; so from 1906 on MTNA became a great force in American music, and its Volumes of Proceedings today constitute the most complete and comprehensive record of what happened—musically speaking—in the United States that exists.

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From 1906 on I attended as many of the MTNA conventions as I could, was asked a number of times to write papers, became greatly interested in both the Association and in the fine men and women who were its members. Pratt himself was Editor of the first Volumes, but after some years he asked Charles N. Boyd to take over the Editorship, which he did—but held it for only two years. During the second of these years Waldo Pratt approached me one day, and I can still see his grim but kindly face, with a long stogie that was either lighted or not, according to the events of the moment. He looked me in the eye and said, "Gehrken, I've been watching you for several years and I've decided that you are to our MTNA editor for at least a series of years." I almost died as I stammered, "But, Mr. Pratt, I'm not an editor and I don't know a thing about editing a book." To which he grimly replied, "I've been watching you, and you have the makings."

So the matter was settled, and in 1917 I was elected (shades of Stalin!) as Editor of the great Association which even then I had come to love and venerate. Well, I was pretty bad at first, but I studied punctuation, paragraphing, style, and other similar matters; and I gradually acquired a large library of reference books so that I could check on every single date or other detail about which I had any doubt; so after a few years (because I was a bright 'little boy!') I came to be pretty good at it, and after a few years more I began to be referred to as "the meticulous editor"—which always made me laugh because the only reason I could be "meticulous" was that I had dozens of dictionaries and other reference books around me, so that if I had the slightest doubt about anything I looked it up—in Grove or Webster or Baker or Riemann, or wherever else I might have to go. I have a very poor factual memory, but I have a great passion for getting things exactly right—and I have always been willing to work. In fact, believe it or not, I have always *enjoyed* working, and when I wrote my "The Five Keys to Happiness" I deliberately placed WORK as the first key, and I still feel the same way about it, even though I have come to the point where I don't like to have my work push me too hard—I like to push my work, but I don't

like to have my work push me!

I continued as Editor until 1939, when I finally found "the right man" to succeed me, and it has been a great satisfaction to me to have the *Proceedings* continued since that time. (Editor's note. The "right man" was Dr. Theodore M. Finney who has been so capably editing the MTNA *Proceedings* from 1939 until the present).

The MTNA has had its ups and downs ever since the reorganization of 1906, but on the whole the ups have been more numerous than the downs, and much of the time the torch has been held high on the mountain top even though a few times it slipped down into the valley, once or twice so low that it seemed as though its light and warmth might be entirely extinguished in the murky little stream that flows around the base of the mountain. But such men as Erb, Swarthout, and Demmler—to say nothing of lovely, wonderful Mrs. Crosby Adams—kept the torch burning, and all-in-all our beloved MTNA has had a record of which it may well be proud; and I, as one of the officers during many trying times, am more grateful than I can say for all that the MTNA has meant to me in both a professional and personal sense.

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ANNOUNCEMENTS

THE SOUTHWESTERN DIVISION of MTNA was formed at the recent National Convention. Comprising the states of Arkansas, Colorado, New Mexico, Oklahoma and Texas, this new Division will bring to all MTNA members of these states the opportunity for greater and more effective professional contacts. They now also will be able to attend meetings of national scope within their own geographical region, thus eliminating the necessity of traveling great distances. The officers of our new Division are: President, Mrs. Hazel D. Monfort; Vice-President, Hugh Miller; Secretary, H. Grady Harlan; Treasurer, Mrs. C. J. Giroir.

KANSAS and OKLAHOMA STATE MUSIC TEACHERS ASSOCIATIONS have recently affiliated overwhelmingly with MTNA. Both of these state associations have long and proud records of accomplishment. We are honored to be able to add them to the ever-increasing list of states affiliated with the National Association.

OUR GOAL FOR 1952-53

5000 New Members

5 New State Associations

2 New Divisions

JUST PUBLISHED "Doctoral Dissertations in Musicology," compiled by a joint committee of MTNA and The American Musicological Society, Helen Hewitt, chairman. Up to date as of February, 1952, this valuable 82 page book lists 340 completed dissertations, 142 dissertations in progress, 50 colleges and universities, an index of authors and a subject index. Yearly supplements will be printed in **AMERICAN MUSIC TEACHER**, thus providing a complete and accurate reference source. The price is only \$1.00. **ORDER YOUR COPY NOW**, and tell your library to place its order before the first edition is exhausted—only 430 copies are available. Please send orders to S. Turner Jones, Executive-Secretary, 17 West 71st Street, New York 23, N. Y.

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CONVENTION REMINDERS

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Ohio MTA	June 17-19. Dayton, Ohio
	Convention Headquarters—Miami Hotel
Washington MTA	July 27-August 1. Ellensburg, Washington

MTNA NATIONAL CONVENTION — February 19-22, 1953
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